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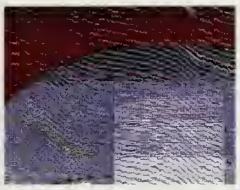
Neil Jussila

Painting with line, drawing in color.

Kathleen Mallahan

A stroke of paint becomes a yarn.

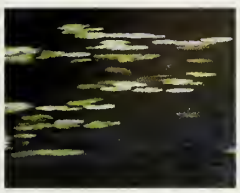


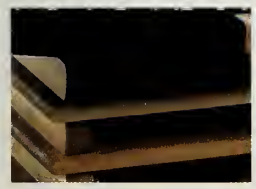
Rosalie Wynskoop

No open space under the Big Sky.

Darren Guyaz

Seeing movement in stillness.





Richard Penziner

At one with wood.

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Patricia Forsberg

Offering but a bare suggestion.

James Poulson

An amalgam of varying sunlight.

Daniel Clasby

Wordsmith as metalsmith.

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EXHIBITION SCHEDULE

Montana Arts Council
Fellowship Award 2000

May 17 - August 10, 2001
Paris Gibson Square Museum of Art
Great Falls, Montana

October 1 - November 15, 2001
Western Montana College Gallery and Museum
Dillon, Montana

February 1 - March 1, 2002
Lewistown Art Center
Lewistown, Montana

July 1 - September 1, 2002
Copper Village Museum and Arts Center
Anaconda, Montana

April 1 - May 15, 2003
Schoolhouse Art Center
Colstrip, Montana

June 1 - August 1, 2003
Hockaday Museum of Art
Kalispell, Montana

August 15 - October 1, 2003
Liberty Village Art Center and Gallery
Chester, Montana

THE AWARD

The Montana Arts Council's Individual Artists Fellowship program is designed to celebrate outstanding Montana artists. Fellowships recognize, reward and encourage individual artists who demonstrate artistic excellence in their work.

Montana has a prestigious national reputation for the outstanding quality of its artists. The fellowships serve as a significant endorsement by the State of Montana. The awards champion the importance of and the value of its artists, their creativity and their vision.

The recognition that fellowships give to artists is extremely valuable. Recipients credit the program with enhancing their career and growth as an artist, opening doors more easily and giving them valued endorsement and credibility that boosts their careers and provides greater national exposure for their work.

Because of the large number of artists who call "Big Sky Country" their home, competition for fellowship awards is always keen. Normally, a range of 125 to 175 visual artists apply for each cycle of awards.

In 1999, eight awards of $2,000 each were given. Since its inception in 1985, the Montana Arts Council has awarded 41 Visual Arts, 22 Crafts, and 6 Photography fellowships. (For a list of past recipients, turn to page 24.)

The Montana Arts Council conveys its thanks to the Montana Art Gallery Directors Association (MAGDA). Under its auspices, an exhibition of fellowship recipients' work is touring the state. The Montana Arts Council is pleased to have the opportunity to share the impressive talents of its 2000 Visual Arts Fellowship award winners with people throughout the entire state.

The Montana Arts Council expresses admiration for MAGDA because of the extraordinary way it serves Montana art museums. This organization and all its members are recognized for the leadership role they play in the state and the West. The Montana Arts Council expresses its special thanks to Jessica Hunter, executive director of Paris Gibson Square Museum of Art in Great Falls, for the outstanding quality of her work in curating this exhibition.

Funding for the Montana Arts Council Individual Artist Fellowships program is provided by the National Endowment for the Arts. The associated exhibition is also funded by the Montana Arts Council through a grant from the L.E.A.W. Family Foundation, with the Montana Arts Council's deep appreciation.

Bill Frazier

Chairman
Montana Arts Council

Arlynn Fishbaugh

Executive Director
Montana Arts Council

THE EXHIBITION

The Montana Arts Council Fellowship Exhibition is a collaboration between the Montana Arts Council and the Montana Art Gallery Directors Association (MAGDA) to promote artists who are recipients of Montana Individual Artist Fellowships in Visual Arts. By curating biennial exhibitions that travel selections from their work, these honorees will receive statewide visibility and recognition through MAGDA's 29 member institutions. The MAGDA galleries are pleased to provide a venue for public viewing of works by these artists selected for merit.

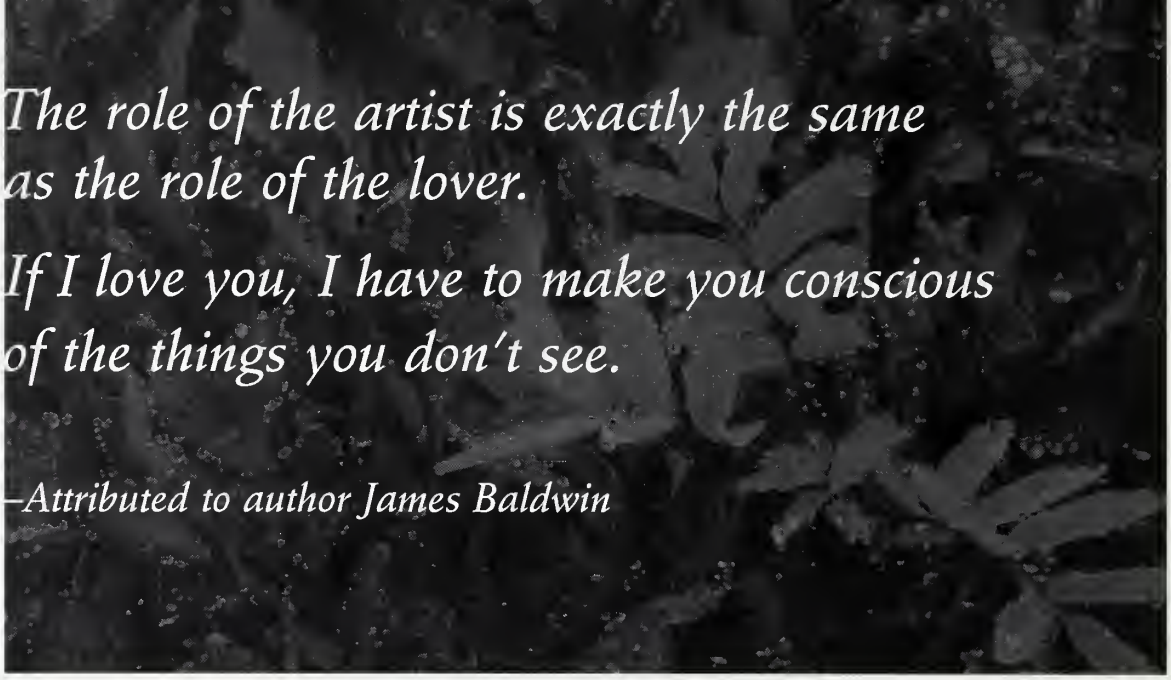
The mission of MAGDA is to serve the non-profit museums and galleries of Montana, and artists, by offering high quality art exhibitions and professional development training. The organization is dedicated to support and develop public interest in and knowledge of the cultural resources and heritage of the State of Montana.

The MAGDA Board of Trustees would like to express its sincere thanks to Jessica Hunter, executive director of Paris Gibson Square Museum of Art in Great Falls, for curating and originating this first Fellowship Exhibition.

MONTANA **ARTS** COUNCIL

MAGDA
Montana Art Gallery Directors Association

This tour is made possible in part through a grant from the L.E.A.W. Family Foundation in Missoula.


The role of the artist is exactly the same as the role of the lover.
If I love you, I have to make you conscious of the things you don't see.
–Attributed to author James Baldwin

To risk a potentially wildly divergent take on James Baldwin's comparing the role of the artist to that of the lover, I can honestly say (recognizing the added risk of dealing in stereotypes) that the role of the artist is exactly the same as the role of the Montanan. In presenting such a potentially provocative generalization, I ask only that you let your fancy out to play, realizing yet again that I might just be suggesting that the role of the artist is exactly the same as ... the role of being human.

Montana is by necessity, perhaps even by election, removed from the "primary" forces and fashions in contemporary art. Geographically, economically, topographically, Montana, as a place, as a mindset, doesn't cozy up to the blue chip for blue chip's sake sort of art. It is a provocative condition. To risk administering that stereotype, Montanans tend to buck arbitrary rules and societal dictates. They don't cotton to the confines of boundaries. To risk stretching that stereotype into a metaphor, such are the abhorences of the artist. To venture even further out onto this limb of associations, Montana is a place leery of being told what to do, how to be, or being pinned into categories defined by some high-falutin' folks in an office, somewhere *out there*. Artists, well, they don't take much to being categorized and compared either. They both, the Montanan and the artist, need their space, be it by land, freedom, or creative expression. Back to that provocative condition ... this kinship makes Montana a perfect wellspring for the artist. The last, best place may just serve as a best laboratory for the incubation of creative freedom at the soul of the artist.

While this broadly general statement about Montanans and artists can arguably hold much muster (that Montana as a state of mind is exactly that of the artist), the fact is, individual expression is a characteristic of the artist, Montanan or not. Which is a rich argument, one open for examination in this exhibition of Montana visual artists. This is why it really doesn't matter, in the grand scheme of art things, that this Western "outpost" is not on the mainline of Manhattan galleries, artists, and critics. What does matter, and makes fine fodder for the individuals seen here, is that place of wellspring, that ground for striking out on one's own path of self-expression, of living, of finding self-form as a human being. As James Baldwin insisted with eloquence in his essay, *The Creative Process*, **"The role of the artist, then, precisely, is to illuminate that darkness [our inner wilderness], blaze roads through that vast forest; so that we will not, in all our doing, lose sight of its purpose, which is, after all, to make the world a more human dwelling place."** It is this illumination, this reminding us not to lose sight, this making us conscious of the things we don't see, that is the role of the artist. Montana, with its radical beauty, is hard to miss, hard to "not see." It is the role of an exhibition honoring Montana visual artists to allow us to see the even deeper beauties, the even vaster forests of our surrounding, as well as inner, landscapes.

Now, allow your fancy out to play. Allow the artists in this exhibition to make you a little more conscious of the things you don't see. It may be an oblique realization, in the way, for instance, Patricia Forsberg's Asian-inspired images are born of her love of living in Montana. Or perhaps it will be a more acute seeing, such as how James Poulson's more direct representations of what we *do* see might make us more conscious of why seeing is so vitally important in the first place. It is there that we all, Montanans, artists, *humans*, might find the world a more human dwelling place.

Barbra Brady

Barbra Brady is an independent curator and writer based in Missoula, Montana.

EDUCATION

Master of Applied Arts, Montana State University, 1969

SELECTED EXHIBITIONS

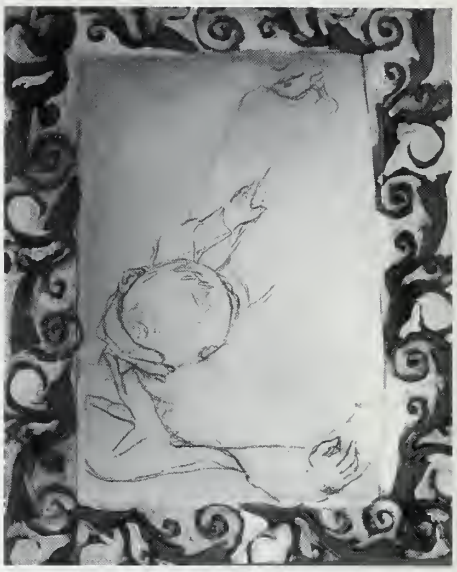
2000 *Sedona Arts Center, Sedona, Arizona*

1999 *University Center, University of Montana, Missoula*
Chadron State College, Chadron, Nebraska

1998 *Eiteljorg Museum, Indianapolis, Indiana*

1997 *Saint Xavier University, Chicago, Illinois*

1994 *Duluth Art Institute, Duluth, Minnesota*



Holding One Another Tight, 1999
Drawing, 28 x 22"

Neil Jussila

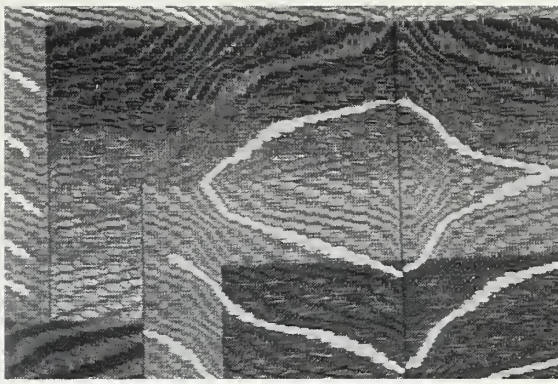
At first glance, gazing upon an image by Billings artist Neil Jussila is an entry into delicacy. There is an evidence of lightly applied line, nearly fugitive in its floating so near the surface. Soon though, a surrounding color, and the undisguised texture of its brushstroke enters the picture. It comes to form as a draughtsman's line drawing in the center framed at the edges by the hand of a *painter,* with hints of a storyteller's narrative eased in here and there. Drawing? Painting? For Jussila, any such questioning would miss his immediacy of expression. He has stated, "Whatever the means by which a mark is placed upon a surface—be it glued, painted, inscribed or incised—underlies the essence of drawing. Be the mark small or large or dominant ... the drawing remains a drawing."

Jussila has noted that he began to question the meaning of "drawing" while studying with minimalist artist Robert Morris at the Atlantic Center for the Arts at New Smyrna Beach, Florida, in 1986. This questioning of drawing does not so much seek an answer as it does get really curious, get sidetracked to what proves to be the true path, a route wherein for Jussila it "Matters not what the mark depicts but rather that it began with an intensely felt line that led to an expression of feeling." The line is there—lyrical and ephemeral as it may be. But Jussila underscores his (begging pardon, the pun is inevitable) sketchy maneuverings of brush in such a way as to allow the viewer to, while perhaps not forgetting what is being depicted (A pensive woman? Lush line across paper?), be at least as compelled by the *spirit* of the mark as that which it depicts.

Autumn Passing Into Winter, 1999
Drawing, 28 x 22"

EDUCATION

Bachelor of Fine Arts, The University of Colorado, 1964



Cave Gulch Fire (Detail), 2000
Fiber, 43 x 47"

SELECTED EXHIBITIONS

1999 ***Mountain States Invitational Tapestry Exhibition,*** *Foothills Fine Art Center, Golden, Colorado and Western Colorado Center for the Arts, Grand Junction, Colorado*

1998 ***Botanical, Zoological Beadwork,*** *Washington, D.C.*

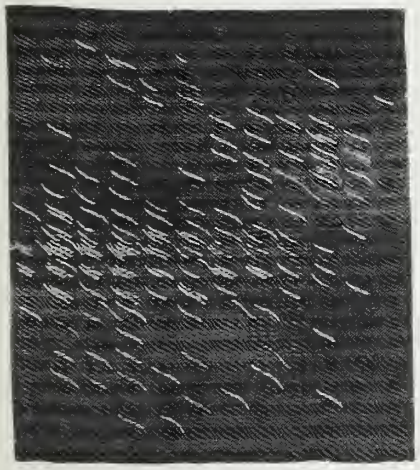
1990 ***Northwest Contemporary Fiber Exhibit,*** *Paris Gibson Square Museum of Art, Great Falls, Montana*

1988 *Scheuer Tapestry Studio (now Interact Center), New York, New York*

1987 ***Art in the Mountain Time Zone,*** *Jewish Community Center, Denver, Colorado*

1984-85 *Governor's Residence, Helena, Montana*

Salmon Run, 2000, Fiber, 39 x 35"



Kathleen Mollohan

Kathleen Mollohan was a painter before she took her seat at a loom, a heritage that becomes abundantly clear once the eye has a moment to take a breath from the vivaciously undulating texture of her tapestries. Mollohan, a founding (and very active) member of the Montana Association of Weavers and Spinners, is clearly a master at the loom, and the texture of her rendered surfaces compel in their tactile revelations. But they are *painterly* as well. Indeed, her working process begins with paintings that serve as studies for the resulting labor-intensive (labor of love—she weaves about two inches a day) tapestries.

Mollohan's titles suggest a vast and provocative narrative, at times of Biblical proportion. The Biblical narrative becomes quite literal in a commissioned installation at the First United Methodist Church in Missoula. In a concise three-panel tapestry, she abstractly depicted the Creation, the Great Flood, and the Ascension. The color and line of her tapestries vaguely bring Miro, or Matisse, to the mind's eye in their abstract composition. Each curve and arch is at once a pure shot of visual stimuli while being chock full of an underlying (or is it overlying?) symbolic portent. At a distance, the viewer may take in the vast potential of her narrative, say, an engulfing forest fire. Yet there remains another realm in Mollohan's sumptuous surface. Step closer and see just a dash of color (again, it's painterly) next to another, and another ... step back again, and one notes an Impressionist's way of juxtaposing divergent colors that meld into one hue in the overall composition. Either way, from across the room or within touch, Kathleen Mollohan's tapestries have a way of allowing the eye to wander, from the overwhelming to the subtle. Hers is a dramatic narrative interrupted by an amazement of texture and technique.

COLOR PLATES

Neil Jussila 9

Kathleen Mallahan 10

Rosalie Wynkoop 11

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Richard Penziner 12

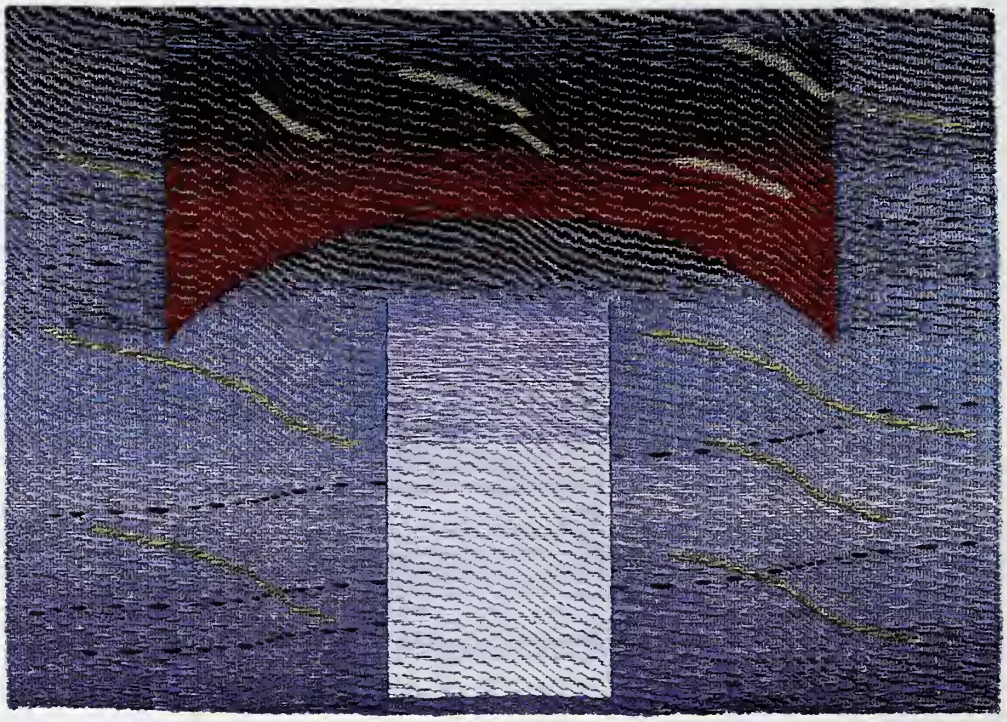
Patricia Forsberg 14

James Poulson 15

Daniel Clasby 16

Pensive Spring, 1999, Drawing, 22 x 28"

Neil Jessila



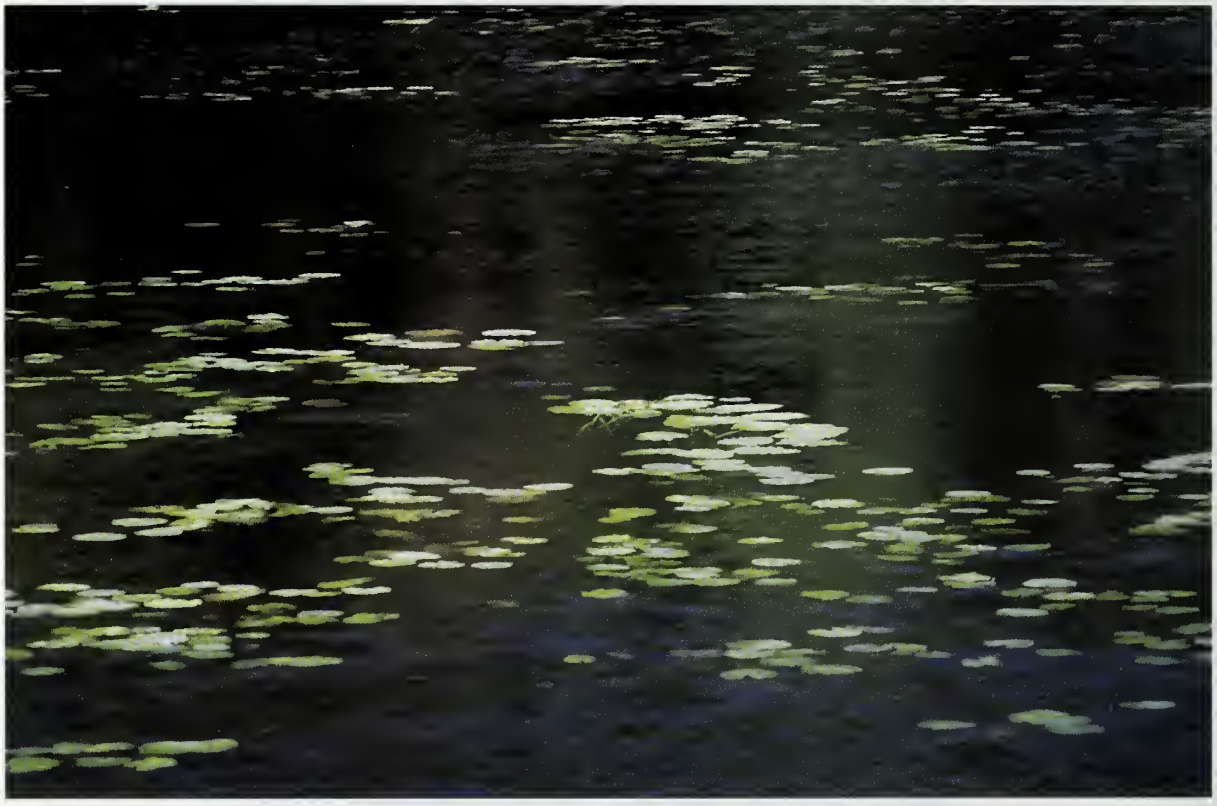
Shinto, 2000, Fiber, 33 × 46"

Kathleen Mallahan

Rosalie Nymkoop

Majolica Fish Jar, 2001, Terra cotta, gold luster, and beads, 6 x 4 x 4 1/4"

Darren Lagaz



Beneath the Surface, 1999, Color photograph, 22 × 28"

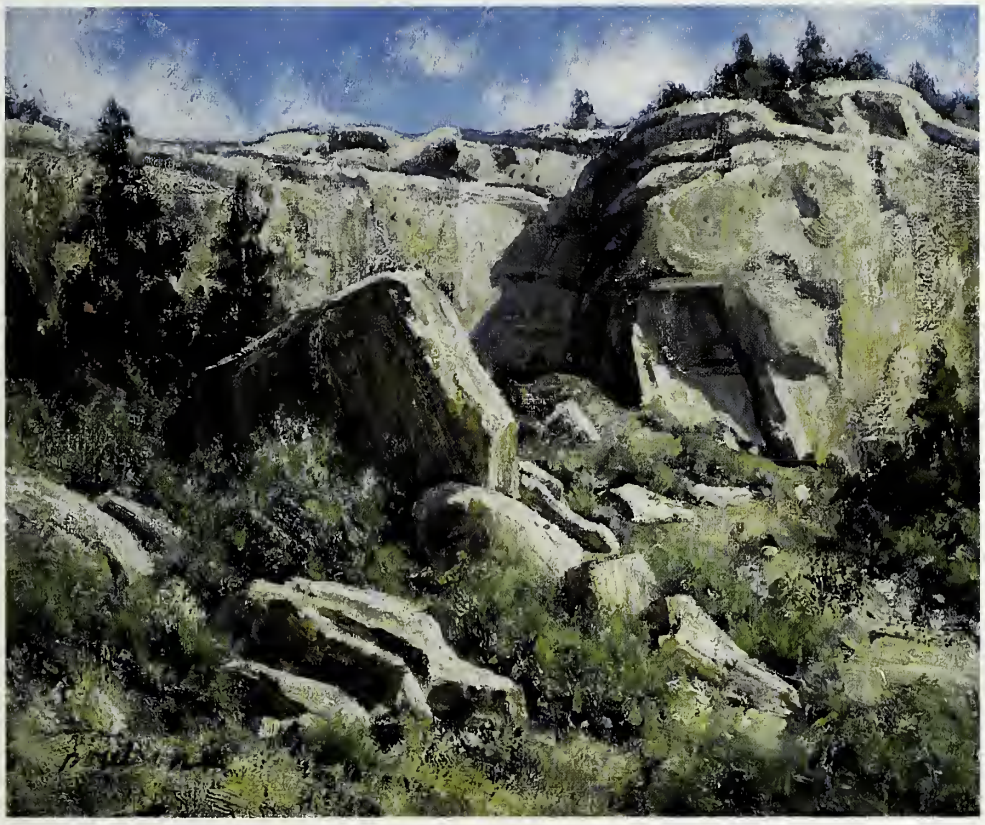
Meditation Bench, 1998, hard maple, maple burl, and black enamel, 18h x 32w x 14"d

Richard Penziner

Weeping Sake Tears, 2000, Gouche, ink, and collage on paper, 11 3/4 x 13 1/2"

Patricia Fordberg

James Poulson



Home of the Rattlesnake, 2000, oil on canvas, 10 x 12"

Well what I really want to know Darling, is "How are you?"
Turn of the century, mixed media, 125 x 150mm

Daniel Clasby

They both,

the Montanan and the artist,

need their space,

be it by land,

freedom,

or creative expression.

EDUCATION

Bachelor of Fine Arts, Kansas City Art Institute, 1993

Bachelor of Arts English Literature and Arts Education, Montana State University, 1979

Majolica Begging Bowl, 2000
Terra cotta, china paint, gold luster, 19 x 8 x 4½"

SELECTED EXHIBITIONS

2000 ***Soup Tureens,*** *Gallerymateria, Scottsdale, Arizona*

Archie Bray & the Colorado Connection, *Colorado Gallery of the Arts, Arapahoe Community College, Littleton, Colorado*

1998 *Tea Bowl Invitational, San Francisco Craft and Folk Art Museum, Fort Mason Center, San Francisco, California*

Rosalie Wynkoop: Recent Work, *Holter Museum of Contemporary Art, Helena, Montana*

1997 ***Two Studios, One Bed,*** *Cheney Cowles Museum, Spokane, Washington*

Evocative Object: New Work in Clay, *Diablo Valley College Gallery, Pleasant Hill, California*

Rosalie Wynkoop

The Modernist credo, "Form follows function," is hardly the first thing that comes to mind when considering the ornately worked pottery of Helena artist Rosalie Wynkoop. She unabashedly claims her "shameless appetite for decoration" as the force driving her to embellish her Majolica pottery works with a "fearless and unrestricted fervor," clearly a case of being purely in love with decorative form. Yes, Wynkoop's objects appear for all intents and purposes to be functional—a bowl, a jar, a reliquary box. But in their amazement of surface decoration, doesn't form clearly take the lead? Once our eye has found its way around her maze of juxtaposed decoration, however, it might just settle in on an exploration of the function of the object. And herein lies the vast potential to expand "Form follows function" into "Form follows function follows form." Wynkoop takes neither prisoner.

Wynkoop has said that she is riveted by "horror vacui," signifying a fear of empty spaces, or, in art terms, a decorated surface that has little or no white empty space. She 'fesses up to an inherent "fear or intolerance of white" an aversion that leads her into a bold and intricate decoration of surface. In that regard, her works touch upon the Pattern and Decorative movement of the 1970s, an occurrence in the contemporary art world born in reaction to the sparsity that reigned in the cool reduction of the Minimalist and Conceptual movements of the preceding decade. For artists in the "P&D" movement, as for Wynkoop, the decorative embellishment might stand alone, decoration for decoration's sake. Equally for Wynkoop, the shape of the object becomes decorative in and of itself, the outline of her pottery often as ornate as its covering surface. Is the vessel the message? Or is it the elaborate "tattooing" she applies *to* the vessel? The structure or the surface? They are both ornament. It is the vision of Rosalie Wynkoop to blur the necessity to define the two as separate. Her form follows function follows form ... both becoming a vast and insistently beautiful thing to behold.

Majolica Reliquary Box, 1998
Terra cotta, gold luster, china beads
7 x 10 x 5"

EDUCATION

Rocky Mountain School of Photography, 1995
Bachelor of Arts in Geography, The University of Montana, 1995

Together Through Eternity, 1999
Color photograph, 28 × 36"

SELECTED EXHIBITIONS

2000	*The Dana Gallery, Missoula, Montana*
	First Night Missoula, Missoula
	The Raven Café, Missoula
1999	*University Center Gallery, The University of Montana, Missoula*
	Second Thought Gallery, Missoula
	The Catalyst, Missoula
1998	*Sidney's Art Bar, Boulder, Colorado*
	The Trident, Boulder, Colorado

Darren Guyaz

Awakening Compassion, 1997, Color photograph, 22 × 28"

The landscape of geography encompasses Montana. That is a given, a natural. That Darren Guyaz has a passion for geography, for traveling its realms, comes across naturally, even if subliminally, in gazing upon his photographic images, no matter the subject matter. Guyaz, who lives in Missoula, has traveled at length to the farthest of hithers and yons (Australia, New Zealand, Canada, here in Montana...), an artist at large upon the globe. His destinations may be vast and world-wide, but it is his way of noticing the journey, and employing the camera's ability to seize the "decisive moment," that allows us to consider the universe that might lie within the grain of sand, as it were.

It is the spontaneous, the wonder of moment and movement, that inspires Guyaz, and it is his intention to provoke such inner wonder within his viewers. The *play* of the elements—wind, water—is the subject more than the actual fact of, say, a pile of leaves. Guyaz seeks occurences of movement as much as he does the single, captured image. He invites us to see beyond, beneath, around the object depicted. Negative space is so carefully considered in Guyaz's photographs as to render them completely accountable as abstract compositions that just happen to be an arrangement of recognizable objects. The artist has stated his work is meant to "take the viewer, even if only for a brief moment, into that space within." Within the quintessentially wide-open space of Montana's geography, Darren Guyaz seeks to lead us on an inner journey, one inspired by a glimpse at our shared, yet very personal, universe.

EDUCATION

Master of Fine Arts in Sculpture, Montana State University, 1985

Master of Arts in Metalsmithing and Jewelry Design, The University of Iowa, 1981

Bachelor of Science, San Diego State University, 1977

Ponte Bench, 1999, Alder and maple, 16h x 32w x 11"d

SELECTED EXHIBITIONS

2000 *Davis Gallery, Idaho State University, Pocatello, Idaho*

1999 ***Glass, Wood, Light and Form,*** *Beall Park Art Center, Bozeman, Montana*

1998 ***Art Beyond Boundaries*** *Consortium, Chadron State College, Chadron, Nebraska*

1996 ***Works of the Heart,*** *Cheney Cowles Museum, Spokane, Washington*

1995 ***Artists Who Teach,*** *Paris Gibson Square Museum of Art, Great Falls, Montana*

1994 *Hudson River Museum of Contemporary Art, Yonkers, New York*

Richard Penziner

It is often suggested that tapping into the activities that ignited our wonder as a child might enliven our most heartfelt passions. Bozeman sculptor Richard Penziner recalls with resonance the sparks of his early inspiration, one that continues to inform his love of working with wood. "From the moment I entered my first Danish Modern furniture store with my parents back in the late sixties, a little corner of my being thought about what it meant to create objects with wood. I clearly remember the smell, the feel and wonderment of the transformation from tree to design. It was a period that made lasting impressions." It is a statement that, to a certain extent, touches upon the Minimalist art movement of the '60s in its dead-on sentiment for the love of the material for its own sake.

The Glow Lamp, 1999
Walnut, hard maple, 84 x 10 x 10"

In order to set the stage for transformation from "tree to design," Penziner first spends time pulling up a chair, as it were, with stacks of wood in his studio—"sitting quietly with the material at my feet, believing in intuition." He then fashions the waiting wood into designed objects with the slightest of workings, usually consisting of only three or four directional changes. From there, his way of working delves into a slightly deeper intervention by his hand than that of the minimalist artist as he states, "It is not the material that carries the importance, but the decision to question and challenge the process of creating." This artist *dialogues* with his material in order to gain insight into what it might become. The resulting forms might end up on the wall, or they might go the way of Penziner's early furniture inspirations. No matter the resulting form, Richard Penziner brings forth a way of looking at wood that is both wood—the original material—and a deft precision of line, of shape, an evolution into just what might lie beneath a waiting stack of wood.

EDUCATION

Master of Fine Arts in Painting, The University of Montana, 1981
Corcoran School of Art, Washington, D.C., 1977
Bachelor of Science in Nursing, The University of Utah, Salt Lake City, Utah, 1967

Scent of Bygone Days, 2000
Gouache, ink, and collage on paper, 15¾ × 15½"

SELECTED EXHIBITIONS

2000 ***A Tama-tebako for Spring,*** *Botanica Fine Art, Bozeman, Montana*

1999 ***Patricia Forsberg, Paintings, and David Adams, Sculpture,*** *Phillips Gallery, Salt Lake City, Utah*

1993 ***Tell Me of Things Warm, Passionate, and Italian,*** *Catalyst Gallery, Missoula, Montana*

1984 *Memorial Union Gallery, Arizona State University, Tempe, Arizona*

Sad, So Sad, 2000
Gouache, ink, and collage on paper, 11¼ × 12½"

Patricia Forsberg

Tiny, precious, and lovely. While Missoula artist Patricia Forsberg's multi-media paintings are explicitly private, they are voluminous just the same. A detail of delicate yet leisurely line invites a personal step into her suggestively elusive narrative. Her perfect balance of black and white drawing embellished with an overlay of paint and Japanese decorative papers make for an alluring composition. First impressions recall the minimal line drawings of Henri Matisse and the intimate detail of Italian Renaissance paintings. There in the resulting narrative outcome is an overt recognition of the artist's love, and scholarship of, Asian printmaking. It is a small world of art historical reference made intensely personal by her obvious reverence for her figures' privacy. One wonders about the melancholy, meditative place her female figures inhabit. They offer but a bare suggestion. Forsberg's images are provocative single frames of layered meaning, layered medium, and elusive poetry made profoundly complete by simply allowing the eye to be mesmerized by their beauty of surface. They resonate with the starkly simple, the immensely complex. They are tranquil, yet unavoidably suggestive of a turmoil within the stillness.

Patricia Forsberg's works are reflective of her travels, her passions ... her studio is a life-size embodiment of the careful and serene worlds she structures within her refined paintings. Nothing left to chance or oversight, each line and stroke is very much on purpose. However—and this makes for resonant re-viewings—her work, her studio, her way of being an artist working in Montana is on Zen purpose. Provocative, yet with an open-ended interpretation. While Forsberg's paintings imply little direct reference to "traditional" Montana imagery, she cites the vital sense of place the state offers as her "place to work." Her very living in this Place nourishes her private vision, one she graciously shares, no, offers, to her honored viewers. They are private visions as precise, considered, and shared as a formal Japanese tea ceremony. They are just such a pleasure to behold, to share with the artist as host.

EDUCATION

Self-taught in painting

SELECTED EXHIBITIONS

2001	*Nicholas Fine Art, Billings, Montana*
	Legacy Gallery, Jackson, Wyoming
2000	*DeMott Gallery, Vail, Colorado*
1999	*Whistle Pik Gallery, Fredericksberg, Texas*
1997	***Arts for the Parks,*** *Jackson, Wyoming*
1986-99	***Annual Art Auction Exhibition,*** *Yellowstone Art Museum, Billings, Montana*

Young Willows, c.1999, oil on canvas, 20 x 24"

James Poulson

To say that Billings painter James Poulson is a self-taught artist is to say, he is an artist. Artists learn their technique, their training wheels if you will, but it is upon that—within that—that their true role as an artist lies. Poulson's works are in many ways "traditional," that is, they find as their subject an easily recognizable western landscape. They are distinctly representational. However, Poulson speaks of the same sources of inspiration as an artist of any genre, even the most abstract of expressionists. "I paint because it is the strongest emotion that I know." His is to simply and directly "awaken an emotion," as he is fond of quoting of 19th century American Impressionist George Inness.

Morning Rimrock, c. 1999, oil on canvas, 10 x 18"

Like Inness and his contemporaries in the painting of grand and poetic American landscapes, James Poulson paints visions of a seductive nature upon his canvas. His working method touches upon that of Claude Monet, as he revisits the same location over and over, at different times of day, in different seasons. Taking a series of photographs on location, Poulson then moves into his studio proper, where his imagination and collection of paints and brushes conjure up a heightened depiction of the field location. The resulting images are an amalgam of varying sunlight brought to the light of day by the artist's mixing of color into light. Poulson the individual might be journeying to the field, snapping photographs, and carrying them back to his indoor studio. But once there, the artist at large emerges, guided by the emotion of heart. In this artist's case, that heart-inspired emotion takes the form of a vision of the Montana outdoors. On a representational level, James Poulson's images might be readily familiar to those acquainted with Montana. It is his lovingly crafted interpretation of the familiar that offers an enhanced way of experiencing the beauty of it all. It is his role as an artist that allows us to see such cherished settings with a deepened emotion, becoming as aware of the play of light as subject matter, as of the physicality of the landscape. James Poulson, the artist, provides a deeper look at that which we already see.

EDUCATION

Master of Arts in Sculpture, Atelliers 63, Zijlsingel 6, Harlem, Holland, The Netherlands, 1974

Bachelor of Arts in Applied Arts, Montana State University, Bozeman, Montana, 1972

Prophet and loss, true love and money
Turn of the century, mixed media, 100 x 65mm

SELECTED EXHIBITIONS

2000 ***Methods and Master Pieces,*** *Faculty Exhibition, The University of Northern Iowa, Cedar Falls, Iowa*

1995 ***Plenty of Space but no Room to Move,*** *Hobson Wharf Maritime Museum, Auckland, New Zealand*

1991 ***Methods & Masterpieces,*** *Janice Hill Galleries, Hamilton, New Zealand*

1988 *Anne Reed Gallery, Sun Valley, Idaho*

1987 ***Life Sentence,*** *Elaine Potter Gallery, San Francisco, California*

1986 ***Just Having a Damned Look Around,*** *Villas Gallery, Wellington, New Zealand*

Daniel Clasby

Daniel Clasby is a writer. He is a writer whose language just happens to be the visual arts. When Clasby applied for a fellowship from the Montana Arts Council, he might just as well have considered applying for the fellowship in literature. Daniel Clasby is a sculptor. A jeweler. A metalsmith. He is–and this is inseparable from his being a visual artist–a wordsmith as well. From Canada to Montana to Holland to New Zealand, back to Montana (twice), to his present residence as head of the jewelry and metals program at the University of Northern Iowa, Daniel Clasby has spent a lifetime dodging pigeonholes across the globe. Art or craft? (Arts and crafts?) Craft becomes the operative word, for Daniel Clasby does craft–craft as a verb. He crafted his career from that of being a jeweler to sculptor. He did not go so far astray there, as his sculpture, usually composed of precious and semi-precious materials, remained ... jewelry size. They could easily be placed in a ... pigeonhole. But only in a physical sense, only due to their miniature size. Concept wise? You'll need more room. A lot more room.

"Words are what get me going. Other people start with sketches or drawings. I start with the title." As Clasby notes, titles are his raw materials, his co-medium, co-conspirators with his concrete materials. The compelling cocktail that comes together when Daniel Clasby mingles words with materials is powerfully heady stuff, a dialogue transpiring between his immaculately elegant sculptures and their titles. The words are the parent, the conception, with his resulting sculptures the brainchild. He is intrigued by language, by wordplay. Like a writer, he is an eavesdropper. He has stated, "My pieces are really communication pieces—they develop from conversations with people ... what I've done is taken a comment and re-interpreted it in a lateral sense." The resulting re-interpretation (the sculptures and their titles) is finely honed, be it metal or word. The sculptures serve as a sort of rebus for the titles, the titles serving as the perplexing punchline for the sculptures, sculptures that might suggest an imagined object, or a puzzlement. All in all, the man has an ear for detail. Not to mention an eye.

I can't remember her name, but I know how she feels!
Turn of the century, mixed media, 150 x 75mm

PAST RECIPIENTS

Montana Arts Council Fellowship Award VISUAL ARTS

2000

Patricia Forsberg
Darren Guyaz
Daniel Clasby
Kathleen Mollohan
Richard Penziner
Rosalie Wynkoop
Neil Jussila
Jim Poulson

1998

Sara Mast
Jonathan Qualben
David Secrest
Willem Volkersz
Laura Cater-Woods
Ellen Ornitz
Josh DeWeese

1997

Alexandra Wiesenfield
Michael Pugh
Sarah Yeager
Stephanie Stephenson
Susan Barnes

1995

Steve Glueckert
Marty Skocilich
Richard Swanson
Adrian Arleo

1995

Jay & Kathy Schmidt
Susan Stewart
Gail Busch
Rene Westbrook
Dennis Sanders
Stephanie Frostad

1994

Karen Kitchel
Jesse Valentine
Eric Van Eimeren
Donna Gans

1993

Eva Mastandrea
Gordon McConnell
David Regan
Barbara Lemmick
Robert Roylil

1992

Jim Barnaby
Mark Ratledge
Maryann Fielder

1991

Robert W. Harrison
Ernie Pepion
Joanne Stuhr
Christine Joy
Michelle Luke

1990

Mary Ann Kelly
Harold Schlotzhauer
Beth Lo

1989

Terry Karson
Kate Hunt
Chandler Dayton
Nancy N. Erickson
Leslie Rykels

1988

Mary Jo Maute
David Smith
John Hooton

1987

Kristi Hager
Michael Peed
Kurt Weiser

1986

Kenneth Bova
Erica Borbe

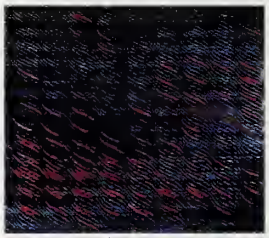
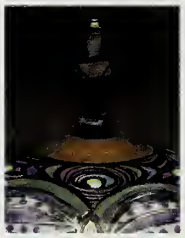
1985

Sheila Miles
Fernanda D'Agostino

1984

Clarice Dreyer
Dennis Voss

FELLOWSHIP AWARD

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